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EMBROIDERY NOVELTIES.

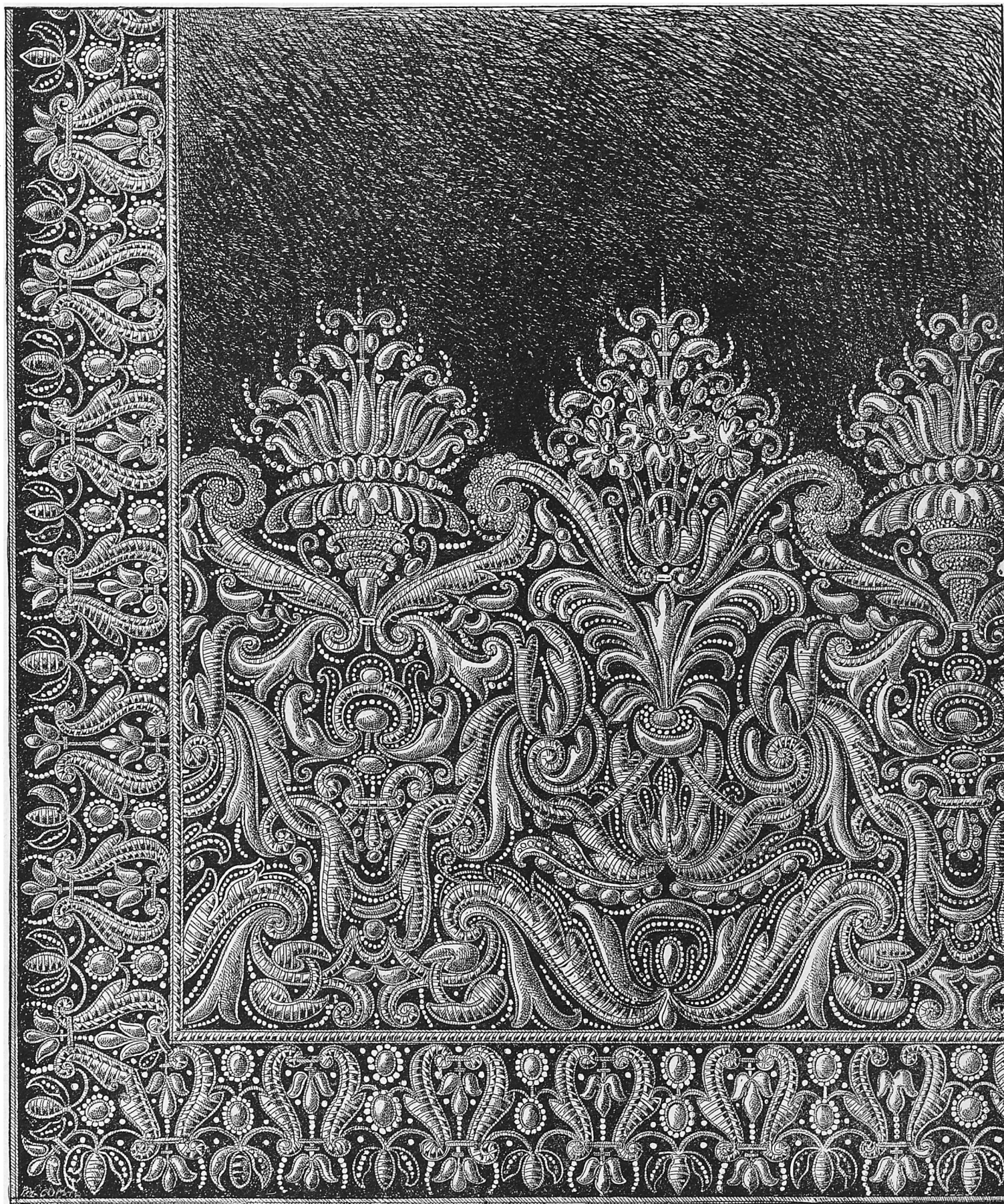
In a large, light, well-appointed house the other day was seen an old quilting-frame resurrected and brought into active service. The most graceful thing about it was a group of women—mother and sisters of the same household—engaged in work and, at the same time, in merry conversation. The room, the group with bowed heads, and the quilting-frame made a pleasing picture full of color and life. The explanation of so unusual a scene in a city house in modern days was a set of drawing-room curtains, too costly to be bought, but well in the power of these ladies, skilled in embroidery, to execute at home. The curtains were of Damascus red velours, the soft heavy folds of which so admirably adapt it for

only done sufficiently close to keep the threads firm, and several strands can be used at the same time. The chief concern is to have the design transferred with great precision, and then to carry out the forms accurately. Of course, the work should be neatly done and the ends carefully concealed.

While the ladies of the family may well do the ornamentation, it is best to have a professional needlewoman or upholsterer line the curtains. Usually a thin layer of cotton is used between the outside and the lining. For the latter there are thin silks that come for the special purpose; these are not to be found in the Broadway shops, but only in decorators' and upholsterers' warehouses. There is a peculiar tint of yellow in use, but, of course, the color of the outside must decide the tint of the lining.

and round-petalled flowers, of which the wild rose may be taken as a specimen. The ornament was thoughtfully spaced, the tendencies of growth being restricted to decorative purposes. The vine was wrought in couplings of gold thread, and the leaves were simply outlined and veined. The flowers were pink, blue, purple, and yellow in solid silk embroidery.

The first thing to cast aside in doing such work is the thought of South Kensington, satin-stitch, or any stitch of the schools. The proper way to do is to make color studies, and work from those until the eye has acquired enough facility to work alone. It is not then a question of stitches but of working for effects. The natural shading of such flowers is light at the edges, deepening toward the centre. The light stitches are worked in, always following the



EMBROIDERED VELVET PORTIÈRE FOR THE HALL.

SEVENTEENTH CENTURY FRENCH WORK. IN THE COLLECTION OF M. DUPONT-AUBERVILLE.

draperies. A border was marked off on the edge about a foot wide and defined by two lines of gold thread in groups of three strands couched down. The enclosed ornament was a Renaissance design of scrolls, very light, but accented at intervals with a broad leaf executed in solid embroidery, which gave character to the ornament. The work was entirely done in couching of gold thread, except in the centres of some of the floral ornament, where silver knot-stitch was used. In passing, it is well to add that in gold embroidery it is always best to mingle occasionally either silver or bronze tints, since it gives a sense of variety of color without being too prominent. The effect of the gold on the red background was very pleasing. Such work is practically within the reach of any woman of ordinary skill with the needle, being much easier than embroidery of other descriptions. The couching is

For bedroom hangings there is a favorite silk, which recalls the famous Liberty silks of London. The Liberty silks, it may be presumed, really stimulated the manufacture of these silks here. They are produced in those quaint tints which the East Indians have taught us to prefer, the wools used being the reds, blues, and yellows. Curtains made of these silks are much more artistic work than those above described, but they are by no means beyond the power of any woman who can embroider. These also may be put in quilting-frames. Of a pair recently seen, the tint may be best described as terra cotta. This, however, does not give an accurate idea of the art shades, of which this is an example, since they are less pronounced than the tints kept in shops for other purposes. Each curtain of the pair had a border marked off in the manner described above. The decoration was a vine with leaves

natural veining of the flower, and the deeper tints are blended with them. In such work there can be no adequate guide but the eye. The same artistic judgment is required as in painting. And such work has an interest quite apart from embroidery in the common acceptance of the term.

In the curtains described there were differences of tints in the different petals of the same flower. Some would be darker than others, or a bit of blue would creep into a pink leaf, or gold into the purple. The centres of each flower were in silver and gold knot-stitch, and each was outlined in gold.

There is nothing that catches the housewife's eye more quickly than such tea cloths as one finds at the Decorative Art Society Rooms. They are of linen sheeting, not damask. The borders are marked off by drawn threads an inch deep gathered into small

bunches, but not otherwise worked, and after a space drawn threads make the fringe. The ornament is generally done in outline stitch. One of the prettiest spring fancies shown has a flowering vine of sweet pea beginning at one end and spreading irregularly over the cloth, the burden of ornament, however, being given to one corner, while the corresponding corner diagonally opposite is almost untouched. The work is done in the lightest shades of pink and olive silks, and very rarely a few stitches are given to mark the shading. Pink and olive silks, however, are not alone used, since any one who knows the flower will recall the deep purples. The drawing of this vine, and especially of the clusters of flowers, is admirable. The most ingenious part of the tea cloth is the border. In this every part of the flower—foliage, stem, and pod—is given in bits, as if sprinkled over the surface. But, of course, this is done with great discretion by keeping the ornament properly balanced over the surface.

Another cloth is ornamented on the border only. This is very effectively done, but such decoration demands much judgment on the part of the worker. The design is a Renaissance pattern in which griffins and other heraldic animals have place. The work is done in outline-stitch, a line of white following the red and putting thereby the ornament into a sort of relief. The labor of such work is much lessened by getting mome tea cloths in which the drawn-work is already done. These have not, however, the refinement of the linen. The Kate Greenaway designs formerly found have palled upon the public taste. The old Dutch designs are quaint and much used on tea cloths and buffet covers. For cloths of a coarser texture the common cross-stitch in red is very suitable.

Party bags of pale pink and blue silk are gathered with bands of the same hued plush. The ornament is scattered wild roses in outline over the silk, or in appliqué of white Surah. A lace frill and strings finish the bag.

M. G. H.

New Publications.

JOURNEYS OF A NOVELIST.

PORTRAITS OF PLACES. By Henry James. Boston: James R. Osgood & Co., 8vo., pp. 376. Never before has a literary artist and social observer had just such eyes as Mr. James; so rapid, vivid and exact in photographing the external aspect of life, at the same time so keen for detail and so broadly qualified to embrace the general surface and pictorial effect. His style, with its happy mixture of sentiment and humor, is admirably fitted to reflect the impressions he receives, even to their most minute tones and values. He has a peculiar skill in reproducing the local color of any particular spot, as in the strongly contrasted sketches of "Venice" and "Saratoga." One uses instinctively a painter's phrases in describing this book, for the "Portraits" justify so

well their title that they suggest the brush more often than the pen. Life unrolls itself before Mr. James like a vast panorama; he journeys frankly in search of the picturesque, of the æsthetic pleasures of sense. He is essentially a tourist and dilettante, and is not ashamed of being either; in his pages a truce is called to all the noisy questions of Italian socialism, French politics, British pauperism, Irish anarchy. As we read, we travel through some of the fairest parts of England, Italy, and France, and visit three of the most characteristic American watering-places, in company with an extremely well-bred and entertaining man, endowed with delicate humor, with tact, taste, fancy and sentiment, who retains his boyish capacity for being pleased with mere movement, variety and brightness of surface. No detail escapes his observation, his amiability is unalterable, there is no sting in his satire, no unkindness in his quick perception of the absurd, and his quiet, good-humored laughter; no trace of insincerity or affectation in his admiration or emotion. He speaks to each one of us as candidly and unconsciously as if each were his only hearer, laying bare all the weaknesses of his sentimental attachments. English manners, English country life, the English race evidently appeal most powerfully to his sympathies, and yet this partiality does not blind him to the deep shadows and course outlines of various English social phenomena, nor to the rich and manifold abundance of continental attractions. He does not pose as an art critic (indeed he is guiltless of posing in any capacity) yet he gives us a few glimpses of pictures, a few incidental opinions upon certain masterpieces and certain principles of art, which many a more pretentious and technically-clever critic might emulate. His summary of the peculiar qualities of Veronese recalls the literary method of Fromentin: "Every one here is magnificent; but the great Veronese is the most magnificent of all. He swims before you in a silver cloud, he thrones in an eternal morning. The deep blue sky burns behind him streaked across with milky bars; the white colonnades sustain the richest canopies under which the first gentlemen and ladies of the world both render homage and receive it. Their glorious garments rustle in the air of the sea, and their sun-lighted faces are the very complexion of Venice. . . . Never before was a painter more nobly joyous, never did an artist take a greater delight in life, seeing it all as a kind of breezy festival, and feeling it through the medium of perpetual success. He revels in the gold-framed ovals of the ceilings with the fluttering movement of an embroidered banner that tosses itself into the blue. . . . Nowhere else is such a temperament revealed, never did inclination and opportunity combine to express such enjoyment."

In his gently satirical remarks upon Mr. Ruskin's "little tracts," our traveller gives utterance to many sound and wholesome truths which the extravagant worshippers of modern æstheticism are frequently in danger of forgetting: "Nothing is more comical than the familiar asperity of the author's (Mr. Ruskin's) style, and the pedagogic fashion in which he pushes and pulls his unhappy pupils about, jerking their heads toward this, rapping their knuckles for that, sending them to stand in corners, and giving them Scripture texts to copy. . . . To many persons he will never bear the test of being read in this rich old Italy where art, so

long as it really lived at all, was spontaneous, joyous, irresponsible. . . . Art is the one corner of human life, in which we may take our ease. To justify our presence there, the only thing demanded of us is that we shall have a passion for representation. . . . One may read a great many pages of Mr. Ruskin, without getting a hint of this delightful truth, a hint of the not unimportant fact that art after all is made for us and not we for art. . . . And as for Mr. Ruskin's world of art being a place where we may take life easily, woe to the luckless mortal who enters it with any such disposition. Instead of a garden of delight, he finds a sort of assize-court in perpetual session. . . . Instead of a place in which human responsibilities are lightened and suspended, he finds a region governed by a kind of Draconian legislation. . . . The poor wanderer soon begins to look back with infinite longing to the lost paradise of the artless. There can be no greater want of tact in dealing with those things with which men attempt to ornament life than to be perpetually talking about 'error.' . . . Differences here are not iniquity and righteousness; they are simply variations of temperament and of points of view. We are not under theological government." We cannot forbear to deprecate Mr. James's frequent use of Gallicisms as the only fault of his gay, copious and flexible style. For the rest, no searching critic is needed to point out the fundamental deficiencies and blemishes of his work. We leave to such writers as feel themselves in happy possession of more serious qualities than he can boast, the ungracious task of taking exceptions to this fascinating author.

LITERARY NOTES.

H. C. BUNNER's little book of poems, "Airs from Arcady and Elsewhere" (Chas. Scribner's Sons) has a variety of merits. The verses are always readable; they are frequently melodious; they are often humorous, and sometimes they are pathetic. Mr. Bunner's extraordinary skill in imitating other poets interferes with the development of his own individuality. His natural genius is very like that of Oliver Wendell Holmes and these first-fruits of his muse are good enough to make us wish for more.

LAURENCE STERNE'S "Sentimental Journey" finds a superb setting in the new illustrated edition, specimen pages of which have been sent us by J. W. Bouton, the New York publisher of the work. The book has been carefully printed in Paris by Motteroz, on heavy vellum paper. Only 1000 copies (of which 250 are for England), are to be printed, and the type will then be distributed. Of these, the publisher announces, there will be an "édition de grande luxe," of one hundred numbered copies, each with an original drawing by Maurice Leloir on the false title. The illustrations are all by this gifted artist, who, we need hardly say, is unexcelled in this field. They consist of "A portrait of Sterne and twelve full-page plates, reproduced from the original sketches of the artist by the Goupil photogravure process, printed in tints, and upward of two hundred engravings on wood, in the form of vignettes, head-pieces, initial letters, and culs-de-lampe, with numerous others scattered through the text."

COLORS AND HINTS FOR FIGURE PAINTING.

The following instructive table of oil, water, and mineral colors for use in figure painting, prepared for THE ART AMATEUR by Camille Piton as a general guide for beginners, is reprinted at the urgent request of many correspondents. We add the Hancock and Dresden water-color equivalents of the Lacroix mineral colors for china painting:

		OIL PAINTING.	WATER-COLOR PAINTING.	CHINA PAINTING.		
				<i>Lacroix.</i>	<i>Hancock.</i>	<i>Dresden.</i>
<i>Palettes for Figure Painting.</i>		White. Naples yellow. Yellow ochre. Light red. Venetian red. Indian red. Raw umber. Raw sienna. Burnt sienna. Vermilion. Rose madder. Vandyck brown. Ivory black. Cobalt. Ultramarine. Lake.	Indian yellow. Venetian red. Indian red. Vermilion. Pink madder. Brown madder. Cobalt blue. Sepia. Vandyck brown. Yellow ochre. Lake.	Carnation No. 1. Carnation No. 2. Ivory yellow. Yellow for mixing. Brown No. 108. Brown bitume. Yellow brown. Yellow ochre. Iron violet. Gray No. 1. Warm gray. Greenish blue. Black.	Salmon No. 1. Salmon No. 2. Light yellow. Persian yellow. Chestnut. Vandyck brown. German. Orange. Chocolate brown. Mix. Mix. Mix. Black.	Pompadour red. Flesh red. Ivory yellow. Albert yellow. Chestnut brown. Chocolate brown. Yellow brown. Yellow brown, or egg yellow. Finishing brown. Gray for flowers. Gray for flesh. Brunswick black.
	<i>Lips.</i>	Vermilion. Rose madder. Lake. Light red.	Vermilion. Pink madder.	Carnation No. 1. Carnation No. 2. Grays. Iron violet.	Salmon No. 1. Salmon No. 2. Mix. Chocolate brown.	Pompadour red. Flesh red. Gray for flesh. Finishing brown.
	<i>Strong Touches about Mouth, Nostrils, and Eyes.</i>	Lake. Burnt sienna. Vandyck brown.	Indian red. Cobalt. Indian yellow.	Iron violet. Brown. Blue.	Chocolate brown. Golden brown. Deep blue.	Finishing brown. Dark brown. Dark blue.
	<i>General Flesh Colors.</i>	White. Naples yellow. Vermilion. Light red.	Indian yellow. Venetian red.	Ivory yellow. Carnation No. 1. Carnation No. 2.	Light yellow. Salmon No. 1. Salmon No. 2.	Ivory yellow. Pompadour red. Flesh red.
	<i>General Shadow Tints.</i>	Indian red. Raw umber. Black.	Sepia. Brown madder. Pink madder. Indian red, lowered with cobalt.	Browns. Bitume. Yellow brown. Brown No. 108.	Browns. Vandyck brown. German brown. Chestnut.	Chocolate. Yellow brown. Chestnut.
<i>Hair,</i>	<i>Brown,</i>	Umbers. Sienna. Vandyck brown.	Vandyck brown. Sepia.	Browns. Sepia.	Brunswick brown.	Sepia.
	<i>Blonde,</i>	White. Naples yellow. Raw umber. Burnt sienna.	Yellow ochre. Indian yellow. Venetian red. Sepia.	Ivory yellow. Yellow brown. Brown No. 108. Brown bitume. Sepia.	Light yellow. German brown. Chestnut. Vandyck brown. Brunswick brown.	Ivory yellow. Yellow brown. Chestnut. Chocolate. Sepia.
	<i>Black,</i>	Black. Umber. Naples yellow.	Sepia. Lake. Indigo.	Sepia. Black.	Brunswick brown. Black.	Sepia. Brunswick black.
<i>Eyes,</i>	<i>Blue,</i>	Ultramarine. Grays. White.	Cobalt. Sepia.	Sky blue. Blue green. Gray.	Azure. Blue green. Mix.	Air blue. Blue, green, dark gray for flowers.
	<i>Brown,</i>	Umber. Black. Light red. White.	Vandyck brown. Sepia.	Yellow brown. Brown bitume. Sepia.	German brown. Vandyck brown. Brunswick brown.	Yellow brown. Chocolate. Sepia.
	<i>Gray,</i>	Cobalt. Light red. Gray. White.	Cobalt. Sepia.	Gray. Black.	Mix. Black.	Gray for flowers. Brunswick black.
The nearest equivalents are given, but they are not identically the same. The Hancock colors have no proper flesh tints or grays; these are produced by mixing other colors as experience may prove to be best for the purpose required.						

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The following are Mr. Piton's general rules for figure painting:

1. The drawing must be as perfect as possible, with the shadows and half-tints fully indicated.
2. All the shadows of flesh must have gray edges.
3. The darkest parts of shadows are near their edges, the middle being lighted by reflected light.
4. Strong shadows of flesh always incline to red.
5. Put gray tints between the hair and the flesh, bluish tints on the temples, and greenish tints over the sockets of the eyes.
6. The colors should always be bright and pure, especially in water-color and china painting; do not mix too many colors at a time; the simpler the painting, the better the effect.